

Michele Felice Cornè



the Mount Vernon of Salem, comanded by Cap: S. Elias Derby.

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SUMMER EXHIBITION

1972

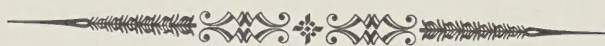
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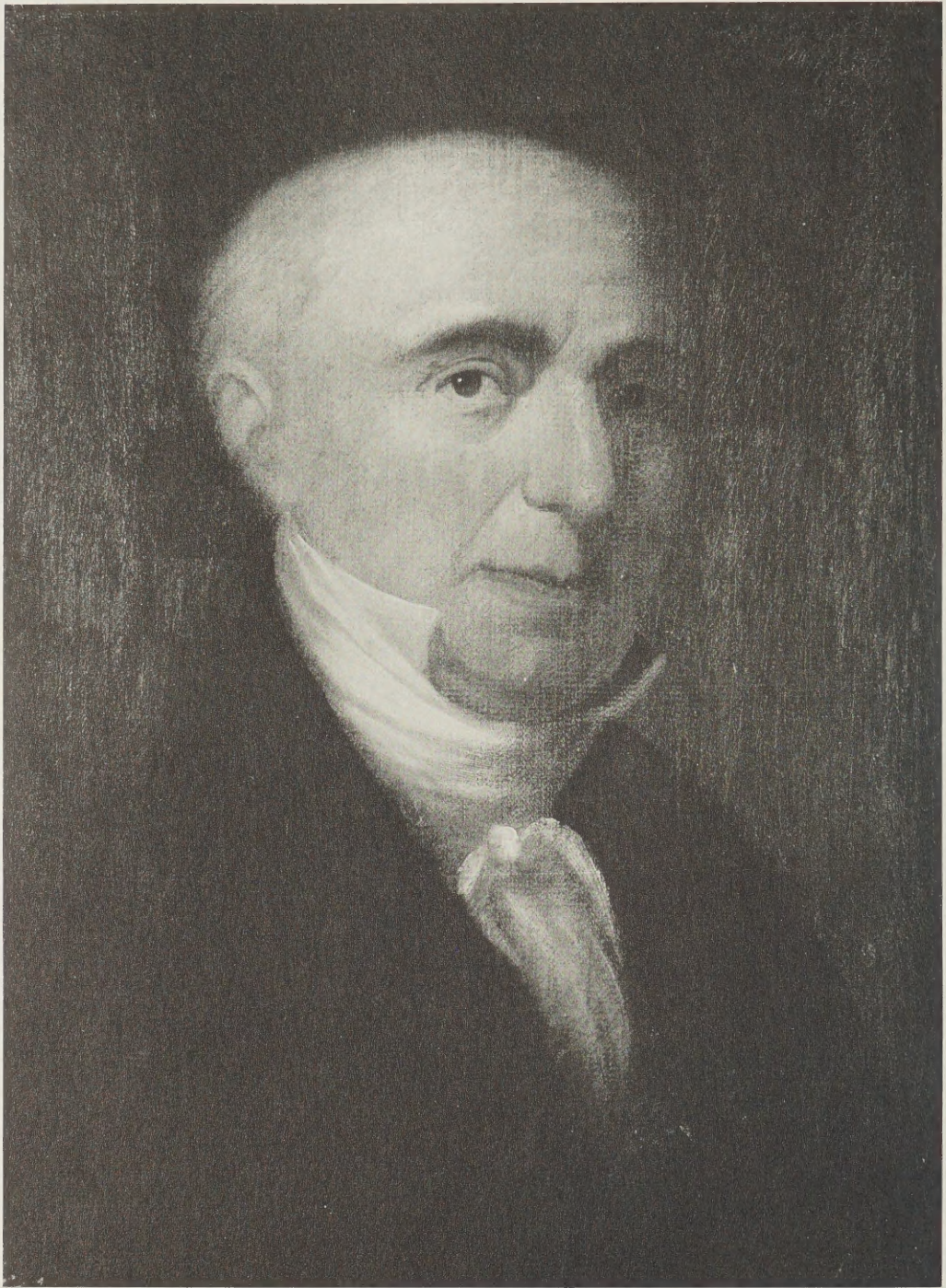


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MICHELE FELICE CORNÈ



Versatile Neapolitan Painter



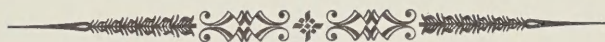
Michele Comeri

Michele Felice Cornè

1752-1845



Versatile Neapolitan Painter of
Salem, Boston, & Newport



Foreword & Notes by

PHILIP CHADWICK FOSTER SMITH

Curator of Maritime History

Introduction by

NINA FLETCHER LITTLE

Summer Exhibition

1972

PEABODY MUSEUM OF SALEM



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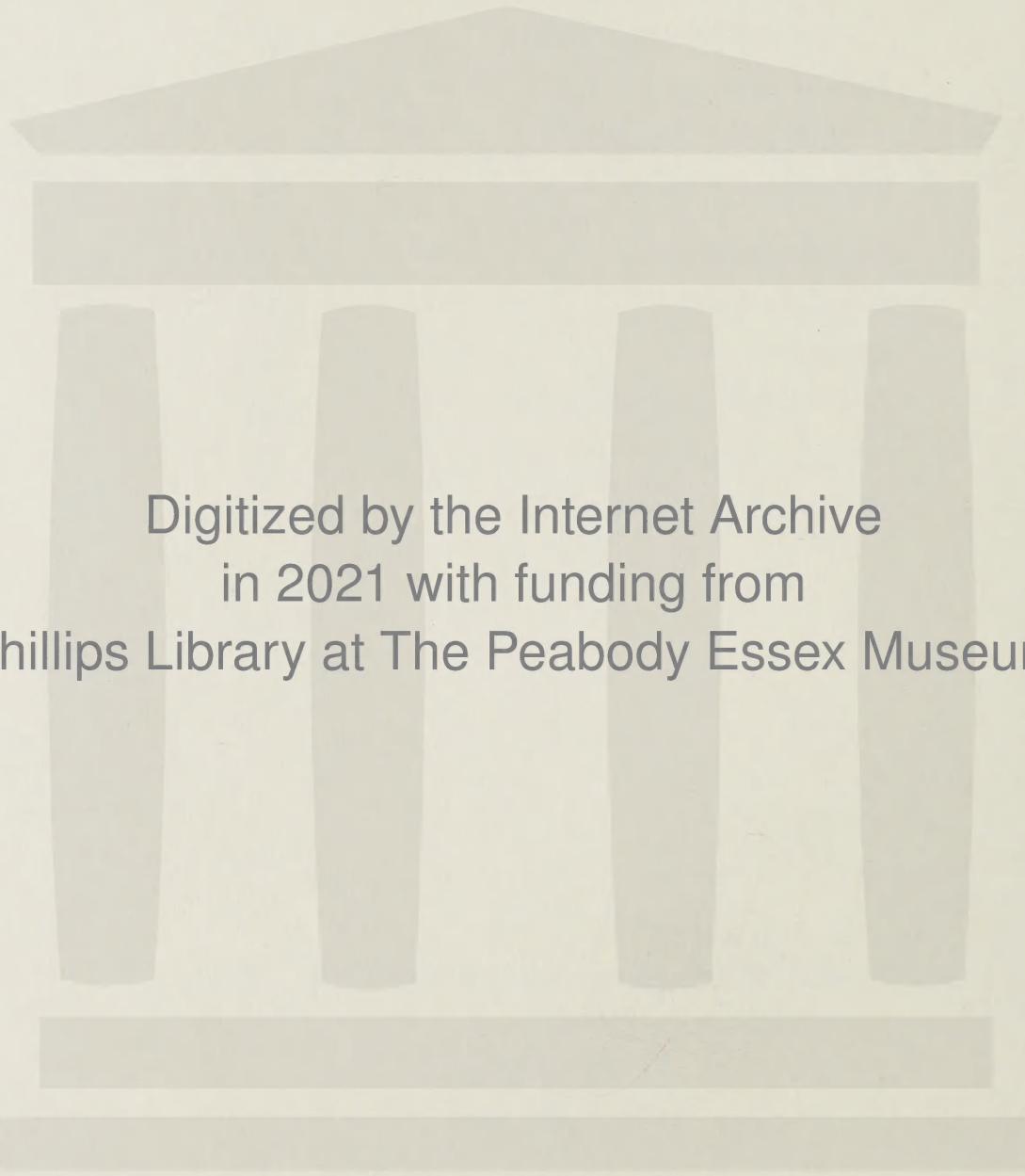
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Foreword

SEVERAL years ago during a staff discussion about future exhibition schedules at the Peabody Museum of Salem, a suggestion was made and enthusiastically embraced, to develop a show around the Museum's unusually large collections of paintings by Neapolitan artist Michele Felice Cornè. As time passed, it seemed increasingly desirable to include examples of his work from other institutional and private sources. At length, a decision was reached to undertake the most comprehensive exhibition of Cornè paintings yet attempted and to publish a catalogue which would serve a useful purpose even after the termination of the exhibition itself. Obviously, for practical reasons, it has not been possible to assemble every one of his known works, but those listed and illustrated on the following pages include many of the most important presently known. It has come as an unexpected surprise to those of us who have worked closely with the preparation of this exhibition to discover that Cornè was a much more versatile artist than we had suspected hitherto, not only as a marine painter, copyist, and painter of decorative scenes, but also as a portrait painter of considerable talent and output.

Arriving in the United States from Naples aboard the Derby ship *Mount Vernon* in July 1800, Cornè appeared on the Salem scene less than a year after the East India Marine Society, the parent organization of the Peabody Museum of Salem, inaugurated its museum of "natural and artificial curiosities." It was not long before the Society commissioned Cornè to prepare a series of fireboards of scenes pertinent to the organization's maritime interests with which to embellish its rooms. Other paintings by him followed. A few were executed on commission; others were received over the years largely as gifts to the Museum; many were actual ship portraits, a category of collecting not undertaken by the Museum to any significant degree until well into the last quarter of the nineteenth century. Thus, Cornè's work enjoyed a privileged position in the early collecting habits of the organization. At the present time the Museum's permanent Cornè collection numbers nearly fifty pieces, probably the most extensive collection of his work in the world.

It is a great pity that many of Cornè's most impressive efforts no longer seem to exist. Most of the numerous scenes which depicted famous naval engagements during the War of 1812, many of which were subsequently engraved for use in *The Naval Monument*, appear to have gone forever. One historian has noted that these were exhibited in Boston for as long as they would hold together, but having been "painted in distemper and with but indifferent materials," they eventually wore out. In addition to those mural decorations which he surely must have done, yet which no longer survive except in only a handful of cases, there is traditional evidence that some of his work was never

intended to last for more than a few hours. In the front parlor of the Benjamin W. Crowninshield house on Derby Street, Salem, now the Home for Aged Women, Cornè is supposed on several occasions to have decorated the floor as a preparation for balls to be held there. Working with charcoal, colored chinks, and crayons, he is thought to have drawn classical designs of nymphs and the Graces (and, once, a representation of the encounter between *Chesapeake* and *Shannon*), all to be swept away by the shuffling feet and sweeping gowns of the dancers. Certainly, it is known that Cornè could and did decorate floors. He did so in his own house at Newport, and when the cupola from the Pickman-Derby-Brookhouse mansion in Salem was dismantled, additional traces of floor-painting were uncovered.

Cornè was credited with being a great talker and raconteur whose stories in broken English called forth gales of laughter from his listeners. His most famous foible, continuously commented upon by those who knew him, and one which had nothing to do with his artistic endeavors, was his fondness for tomatoes, a vegetable then considered by New Englanders as a pretty adjunct to a formal garden but most definitely poisonous if eaten. "There is that potato," he would say, "he grows in the dark, or in the damp cellar with his pale, lank roots; he has no flavor; he lives under ground. But the tomato, he grows in the sunshine; he has a fine rosy color, an exquisite flavor; he is wholesome; and when he is put in the soup, you relish him and leave nothing in the plate!" Cornè expounded the delights of his favorite food wherever he went and sometimes has been called the man who introduced the tomato as an edible commodity to this country.

This catalogue illustrates almost all of the paintings loaned for the exhibition as well as many from the Peabody Museum's own collection. Those Museum paintings not illustrated here have been reproduced either in *Marine Paintings and Drawings in the Peabody Museum* (Salem, 1968) or in the 1972 Pictorial Supplement to *The American Neptune*, both published by the Museum.

The Trustees of the Peabody Museum of Salem are deeply grateful to those persons who, either privately or as representatives of other institutions, have consented to loan the Cornè materials in their possession. Thanks are also due for catalogue photographs to Richard Merrill and Brian G. Pelletier, but especially to Markham W. Sexton, Peabody Museum staff photographer, and his assistants, who bore the brunt of the photographic labors.

A special debt of gratitude is due to Nina Fletcher Little. Not only was she a prime mover in spurring on an exhibition devoted to Michele Felice Cornè, an artist about whom she has done much research over the years, but she has contributed the superlative Introduction to this catalogue. In it she has placed Cornè in a perspective not achieved until now.

PEABODY MUSEUM OF SALEM
Salem, Massachusetts

PHILIP CHADWICK FOSTER SMITH
Curator of Maritime History

Introduction

MANY conflicting statements have been published concerning the career of Michele Felice Cornè, Salem's most versatile early nineteenth-century painter. Even the final "e" of his last name has appeared with both acute and grave accents. He invariably, however, used the latter in his personal signature on both documents and pictures. A resident of Newport, Rhode Island, who knew him in his later years, remembered that he always gave special prominence to the final syllable of every word.

Born on the island of Elba in 1752, Cornè reputedly left his service in the Neapolitan army to widen his horizons elsewhere, commencing his travels on the Salem ship *Mount Vernon*, which lay in the harbor of Naples from 1 September to 8 November 1799. A local revolution had been in progress during the previous year when King Ferdinand of Naples, fearing growth of the French republican sentiment, had declared war on France. This resulted in a French force capturing Naples in January of 1799. The city was held by the French until Admiral Nelson, returning from the Battle of the Nile, took up Ferdinand's cause. A Neapolitan army was then organized, Nelson's fleet attacked from the sea, and Naples was finally regained in June of that year. It was from this campaign and the resultant ravages of war that Cornè abruptly took leave for Salem. While *Mount Vernon* was in Naples, her commander, Elias Hasket Derby, Jr., met Nelson and was entertained by him at dinner at Lady Hamilton's. Cornè was obviously impressed by Nelson at this time and later painted a portrait of him which in the exhibition is Item 59.

The original log book of *Mount Vernon's* voyage (owned by the Peabody Museum of Salem) lists only three unidentified passengers who boarded the vessel off Messina on 10 November. Either Cornè was one of these "3 gentn" or, as has been recounted in a letter to the editors reportedly printed in a Boston newspaper of the 1870's, he "took refuge" on the ship while she was lying at Naples. This reminiscence must have been written by Elias Hasket Derby III, who as a boy had known Cornè, and avers that he was a gentleman of noble family, brother of a Count and a member of the King's Life Guards. In any event, *Mount Vernon* did not return to the United States until 7 July 1800, some nine months after the death of Elias Hasket Derby, Sr. Cornè's name was not entered in the ship's log on arrival, although Elias Hasket Derby III says that he lived for some time with his father, Elias Hasket Derby, Jr., and the Reverend William Bentley in his *Diary* records that the artist was introduced to Salem society "by Mr. Derby."

The question immediately arises as to whether Cornè had received training as an ornamental painter before he left Italy. It would seem apparent that he had, as he

evidently lost no time in entering upon a career that, during the following decade in Salem, was to bring him recognition in many areas of decorative painting, including scenic murals, overmantle pictures, fireboards, and large panoramas. His subjects may be broadly grouped under marines, portraits, and landscapes, variously executed in the media of oil, watercolor, and gouache; upon wood, canvas, and paper.

While relatively few of Cornè's pictures are signed and dated, it is obvious that *Mount Vernon*, in which he spent eight months during his voyage to America, was to become one of his favorite subjects. Although only ninety-nine feet in length, carrying fifty men and twenty guns, she was dispatched by Elias Hasket Derby, Sr., with a cargo of sugar and coffee, on the chance of evading the French and Algerian pirates, following open hostilities which had begun between France and the United States in 1798. At least eight different paintings of this ship, either departing from Naples or taking part in several encounters with the French fleet in the Mediterranean, are inscribed "Naples 1799" (Item numbers 20, 21, 23–26, 28, 29). Many other Salem vessels, including several renditions of the ships *John*, *America*, and *Hazard*, are among Cornè's extensive contribution to Salem's pictorial history.

More ambitious projects, however, were taking shape in the artist's mind. During the colorful years of the early nineteenth century, current events were quickly brought to public notice by means of large painted panoramas in general exhibited for a modest admission charge. Some were mounted and hung on the walls of a big hall, while others were fixed to vertical rollers which allowed them to be wound across a stage to enhance the effect of realism. In 1805 Cornè signed and dated a handsome painting of the Attack on Tripoli (Item 38). In 1807 a panoramic version, measuring ten by sixty feet, was shown in Salem and Marblehead. The primary artist was William King of Salem, but the ships were added by Cornè, who had previously painted several views of this engagement. Bentley wrote in his *Diary* that "the Ships are good but the whole admits some improvement." He also remarked that the profits from such exhibits in Salem were said to be much less than in Marblehead.

Cornè exhibited in Salem and Boston an impressive painting of the Bay of Naples during 1809. This subject was to be used again by him in the following year as part of the murals in the Sullivan Dorr house in Providence. Bentley as usual visited the exhibit and confided some rather caustic comments to his *Diary*: "Went . . . to see Corney's Bay of Naples. Found it only a copy of the Common plates at the entrance. . . . And yet it is said to have had unbounded admiration in Boston. . . . It is about 10 by 8 feet probably & as the Keeper says looks best at a distance."

This observation points up the fact that Cornè, like many naive artists of his time, seldom painted landscapes "from nature," but rather copied or adapted engravings of many types. Some of these sources have now been recognized, while others are still to be identified. A coastal scene, *The Fishery*, signed and dated 1803 (Item 74), is based

on an engraving by William Wollett after a painting by Robert Wright. Two further examples of this subject are known, one owned by the Wadsworth Atheneum, dated 1804. Engravings by Wollett were available in Colonial America as noted in the following advertisement which appeared in *The New-York Journal or General Advertiser* of 15 March 1775: "Minshull's Looking Glass Store . . . has for sale Engravings by Strange, Wollet, Vivare's & other eminent Masters."

Cornè preserved for posterity the aspect of many Salem vessels both at home and in foreign waters (Items 1 through 37), but his great opportunity came when Abel Bowen published in Boston, in 1816, *The Naval Monument*. This book contained twenty-one illustrations of paintings of naval engagements during the War of 1812, which were signed by Cornè and described and engraved by Bowen. Four such paintings are now owned by The New Haven Colony Historical Society, the first two of the series (Items 41 and 42) having been later engraved by Bowen. Some of these naval battles were also used as decoration on English earthenware made especially for the American market. The view of *Chesapeake* and *Shannon* is found on a dark blue plate by the Staffordshire firm of John Rogers & Son of Longport, while black-and-white engravings of a number of other Cornè originals appear on cream-colored jugs printed by the Shelton firm of Bentley, Wear & Bourne established in 1818.

Although Cornè's claim to twentieth-century recognition has rested chiefly on his marine subjects, it is becoming increasingly apparent that he was equally successful in the charming landscapes he placed upon overmantles, fireboards, and framed canvases. Many depict the rolling countryside of his native Italy which he copied from romantic engravings. These compositions, featuring grazing cows and frolicking peasants, are extremely colorful and picturesque. Arched bridges, steepled churches, crenellated castles, and round stone towers form most decorative backgrounds. Cornè's best-known pupil and imitator, a young deaf-mute, George Ropes of Salem, painted many local scenes and vessels (Items 91 through 94), but he also executed at least one signed picture copied directly from a Cornè landscape. This is dated 1806, one year later than its source. Both pictures are in the exhibition and provide a useful comparison of the two artists' work. It is unusually interesting that the Ropes inscription identifies the Roman palace in which the original prototype hung.

In two overmantle panels (Items 68 and 71) similar picturesque elements are combined in simplified form. Many of Cornè's landscapes may be recognized by the attenuated figures dressed in turn-of-the-century costumes of the artist's own period in contrast to the muscular peasants found in his canvases copied from Italian sources. Two overmantles of quite another style, now in the Museum of Fine Arts, Boston, are painted on canvas and set into delicately carved woodwork from the home of Mrs. Elizabeth Derby West in Peabody, Massachusetts. Contrary to his usual custom, Cornè did not depict Italian subjects for Oak Hill, but based his compositions on late eigh-

teenth-century English pictures, "Saturday Evening" and its companion "Sunday Morning," after paintings by William Redmore Bigg, R.A.

Until recently all of the artist's known landscapes were seen to be based on engraved sources, but a contemporary view of Ezekiel Hersey Derby's country estate in South Salem (Item 70) is now attributed to Cornè and provides a unique pictorial document. Its minute attention to detail includes architectural embellishments added to the eighteenth-century buildings by Samuel McIntire soon after 1800. Cornè and McIntire collaborated on the interior decoration of several important Salem houses owned by different members of the Derby family, while one of their joint whimsies was the carving and painting of a delightfully realistic prize pear (Item 81).

Only relatively few fireboards have been accepted as the work of Cornè. Three of them were commissioned about 1804 by the Salem East India Marine Society for its rooms. The "View of Cape Town," signed and dated (Item 75), is probably based on an unidentified engraving; the "Indian Encampment" (Item 79) may be an original composition; but the scene of the Canton Factories (Item 80) was apparently copied from an early China Trade painting which, from the appearance of the buildings, must have dated between 1785 and 1795. An overdoor sign-painting for the same rooms was supplied by Cornè in 1803 (Item 73). Three other fireboards are all quite different in character, one being derived from an illustration in *A New Display of the Beauties of England*, London, 1776 (Item 78).

Bentley, describing the East India Marine Society rooms of 1804, wrote in part: "On one Chimney is painted the landing of Plymouth. . . ." This was one of four pictures illustrating historical episodes either signed by or attributed to Cornè. Recent research by Carl L. Crossman and Charles R. Strickland has determined that the original source of the Pilgrim design was an engraving by Samuel Hill which was reproduced as the upper half of a dinner invitation issued by the "Sons of the Pilgrims," a Boston group, on 22 December 1800, to celebrate the 180th anniversary of the famous Landing. Two Cornè variations of this subject are known, also a freely copied fireboard by the Marblehead artist Samuel Bartoll (see Items 64 and 90). Another historical scene, "The Death of Captain James Cook" (Item 65), is painted on copper and likewise derives from an engraving.

It is surprising to find that Cornè presented episodes connected with Columbus in two little-known subject pieces. One is mentioned in a rather critical comment by Bentley under date of 1 December 1809: ". . . just such a parade he made of Columbus & his egg which proved . . . to be only on a larger scale, the Etching of Hogarth, without the addition of a single stroke of the pencil. A copy of the last is now in the Museum of the East India [Marine] Society, Salem." This picture (for which the original bill is owned by the Peabody Museum of Salem) is inscribed "Hogarth invenxit M. Cornè pinxit. 1805," and appears here as Item 66. It depicts Columbus rebutting criticism at a Spanish

supper party through illustrating the point that his discovery of the New World could be accomplished as easily as standing an egg unsupported upon a table, provided one had the knowledge how to do so. The "Landing of Columbus" (Item 67) is attributed to Cornè on stylistic evidence. It is related to (although not a copy of) a line and stipple engraving of the same subject by David Edwin, c. 1800, one of the first Romantic period impressions of the discovery of America.

Quite a different type of artistic endeavor is exemplified by the painted decoration which Cornè applied to the front hall and stairway of the Lindall-Barnard house in Salem, and to many rooms of a Providence, Rhode Island, mansion. In both cases, strips of heavy paper were first pasted on the walls, following which individual scenes unrelated to one another were painted on various sections. In the Barnard house these units included pastoral landscapes, mountain scenery, and huntsmen with hounds, while beneath the staircase reclined a majestic stag (Item 83). When the building was remodeled in 1957, the painted paper was removed and carefully backed, and the numerous sections are now preserved by the Essex Institute in Salem, the Salem Athenaeum, and the Henry Francis du Pont Winterthur Museum. In the cupola of John Derby's home on Washington Street, Salem, Cornè frescoed the plaster dome with a coastal scene and ships said to have comprised the Derby fleet. The dome is owned by the Peabody Museum.

Cornè's handsomest murals are still happily in their original setting in the Sullivan Dorr house, Providence, Rhode Island. Here on a long wall of the parlor may be seen his famous "Bay of Naples," with its marbled surbase. A sketch for one of the figure groups is owned by the Redwood Library, Newport. Other scenes throughout the house exhibit an incredible variety of subjects. Included in the hall is a sporting scene of which a small version is on exhibition. Cornè's contract and itemized bill to Mr. Dorr, dated 1810, specified painting "in water colours in fresco," seven rooms, and two entries embellished with eleven different subjects, at a total cost of \$417.00. This sum included the cost of paint and traveling expenses of himself and two workmen "coming up and going down to Boston." Dorr agreed to pay their board while in Providence. Extending up the staircase were masses of beautifully painted garden flowers, which seem out of character with the artist's hitherto known work until one recollects a comment in Bentley's *Diary* in 1802: "The most successful of our Scholars under this Italian is Anstis Stone. . . . Her larkspur and rose do her great honor." After her untimely death at twenty-nine years, these flower pieces became Dr. Bentley's treasured possessions.

Portraiture has always been the least-known aspect of Cornè's work. He did in fact make one trip to Canada with William King before 1807, of which Bentley says: "His profile cutting produced him more in Halifax, Nova Scotia, than in Salem." An example of one of his full-length silhouettes is reproduced in Mason's *Reminiscences of Newport*.

Several of the twenty-three portraits in oil, gouache, and watercolor which are pres-

ently credited to him were described by Bentley as copies or reconstructions of earlier pictures. An engraving of Captain James Cook, the famous English explorer, was copied for the hall of the East India Marine Society in 1803 (Item 58), and the accompanying bill enumerates the portrait and frame at \$13.00 and \$5.00 respectively. A final item on this bill appears to list two busts at \$6.00 each. One of these might well refer to the picture of the curved bust of Captain Thomas West which is known to have been signed and dated by the artist in the same year. Nevertheless, a gratifying number of Cornè's likenesses definitely represent contemporary Salem people. Among other figure subjects are two full-length studies of Salem boys in outdoor settings (Items 45 and 47), and a unique interior view with a coffin painted as a memorial to a child of the Luscomb or Webb family (Item 62). A self-portrait of the artist is in the collection of the Redwood Library (Frontispiece).

In 1807 Bentley refers to Cornè as "formerly living in this town," and in that year the Boston *Directory* lists him as a painter at 27 Hanover Street. In 1810, when he signed the contract with Sullivan Dorr, he was living at 61 Middle Street, where he remained until moving to Newport in 1822. Thereafter, he invested in an annuity, the income from which, coupled with the earnings of his faithful companion and assistant, Billy Bottonmore (a confectioner), supported him in his later years. Mason's *Reminiscences* recounts that in parts of his house, now located on the corner of Mill and Cornè Streets, he continued to do some mural painting, which included two ship portraits. In the "Old Cemetary," formerly the Town Burying Ground, about a mile to the north of the artist's home, his gravestone, in the form of a granite obelisk, can still be seen. I am indebted to William King Covell for copying the inscription which records his death on 10 July 1845, age ninety-three, proving that his year of birth may definitely be accepted as 1752.

Cornè's work is far from academic, yet his competent professional style hardly places his land- and seascapes in the category of naive American art. He was obviously a talented ornamental painter, with admitted variations in quality from time to time. But his remarkable versatility, picturesque personality, and crisp, colorful technique combined to bring a refreshingly different dimension to early nineteenth-century New England art.

NINA FLETCHER LITTLE

Lenders to the Exhibition

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*and the
collections of the*

PEABODY MUSEUM OF SALEM

Catalogue of the Exhibition

SHIP PORTRAITURE

1. SHIP *Adventure* OF SALEM, c. 1801

Watercolor, 12" x 16¼"

Signed: "M. Cornè fecit"

Peabody Museum Collection (M 3951)

Adventure was built at Salem in 1796 by ship-builder Ebenezer Mann. She measured 184 tons and 80 feet in length. Rigged until 1799 as a brigantine, she was principally owned by Salem merchant John Norris whose blue-and-white house flag flies in this painting. Until 1804, while owned in Salem, she was commanded by Captains James Barr, Jr., Benjamin Webb, and Jonathan Norris, Jr. She traded with England, France, India, and Russia.

2. SHIP *America* OF CHARLESTON, 1789

Watercolor, 13" x 18"

Signed: "M.C. deli: & pinxit"

Peabody Museum Collection (M 3553)

Although this painting and the two which follow depict *America* in 1789 they probably were not executed until after the year 1800. Formerly *Pompey*, a Revolutionary War prize to the privateer ship *Grand Turk*, she was owned for a short time in Salem, first by George Crowninshield & Son and then by Elias Hasket Derby. For other portraits of this vessel see items 3 and 4.



4. SHIP *America* ON THE GRAND BANKS



5. SNOW *America* OF MARBLEHEAD, 1803

3. SHIP *America* OF CHARLESTON, 1789

Watercolor, 13" x 18"

Signed: "in Salem—M. Cornè delineavit & pinxit"

Peabody Museum Collection (M 3552)

For other portraits of this vessel see items 2 and 4.

4. SHIP *America* ON THE GRAND BANKS

Oil on canvas, 31½" x 47¾"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 8257)

For other portraits of this vessel see items 2 and 3. Brig *Tybee* at left and a typical late eighteenth-century or early nineteenth-century fishing schooner at the right. *America* is shown passing through the Grand Banks. *Illustrated*

5. SNOW *America* OF MARBLEHEAD, 1803

Gouache, 17" x 24"

Signed: "M. Corné [sic] p[inxit]"

Peabody Museum Collection (M 4687)

Nearly engulfed by a wave, the snow *America* of Marblehead, Massachusetts, commanded by Archibald Selman, weathers a perilous situation on Monday, 2 January 1803. The vessel was built at Newburyport, Massachusetts, in 1801, where she was registered until January 1802, when purchased by John Selman of Marblehead. Seventy-one feet in length, *America* was a vessel of 157 tons. Before being sold in 1815 to merchant William Gray of Boston, formerly of Salem, she was employed by the Selmans in trade with Cadiz, Lisbon, and Bilbao. *Illustrated*

6. SHIP *America* OF SALEM, COMMANDED
BY CAPTAIN STEPHEN WEBB
Watercolor, 13 $\frac{1}{4}$ " x 18 $\frac{3}{4}$ "
Signed: "M.C. P[inxit]. in Salem"
Peabody Museum Collection (M 185)

The third vessel of the name owned by the Crowninshields of Salem, this ship was formerly the French frigate *Blonde* and was purchased at the Isle of France (Mauritius) in January 1797, not in France as has been believed hitherto. At 654 tons, she was claimed to have been the largest vessel in the U.S. merchant service at the time. Salem Harbor proved to be too shallow for her to be economically employed there and so she was sold in France in 1802. Captain Stephen Webb commanded *America* in 1800 when, it is believed, this portrait was painted.

7. BRIG *Cruger* OF SALEM, CAPTAIN JOHN
BARTON, 1800
Gouache, 11 $\frac{1}{2}$ " x 14"
Unsigned, attributed to Cornè
Peabody Museum Collection (M 6031)

Cruger was built in Maryland in 1788, a vessel of 154 tons and only 67' 7" in length over-all. First owned at Salem in 1798 by Elias Hasket Derby, she performed one voyage to Spain under Captain Ebenezer Shillaber before Derby died and ownership of the vessel passed to John and Richard Derby. At that time, she was commanded by Captain John Barton. In 1800 she traded with Naples, returned home, and subsequently disappears from the local records. *Cruger* was armed for self-protection against French privateers with eight guns but had a crew of only thirteen men.

8. BRIG *Dispatch* OF NEW YORK
Watercolor, 12 $\frac{3}{4}$ " x 16 $\frac{1}{4}$ "
Unsigned, attributed to Cornè
Peabody Museum Collection (M 6428)

Dispatch is here shown entering the harbor of Naples.

9. SHIP *Fame* (OR *Belisarius*) OF SALEM
Watercolor, 13" x 15 $\frac{3}{4}$ "
Unsigned, attributed to Cornè
Peabody Museum Collection (M 5030)

An inscription on the reverse identifies this vessel as *Fame*, built at Salem in 1802. The figurehead, however, does not match that known to have been carried by her, a woman sounding a trumpet. That depicted is of an armor-clad warrior, similar to the head of *Belisarius*, built at Salem in 1794. Both ships were owned by the Crowninshields. *Belisarius* was lost near Tunis in April 1810.

10. SHIP *Hazard* OF SALEM
Gouache, 13" x 18"
Signed: "in Salem 1802. Michele Cornè
pinxit"
Peabody Museum Collection (M 1018)

Hazard was built by shipwright Retire Beckett of Salem in 1799. Her owners, John and Richard Gardner, had built the year previously another vessel of the same name, but she had been of peculiar design and had proven unsatisfactory. In 1799 she was sold to interests in Newport, Rhode Island. The second *Hazard* traded with India and during the war with France mounted ten guns as a privateer. Ultimately, she was condemned at Jamaica. *Hazard* measured 325 tons and was 101 feet in length. *Illustrated*

11. SHIP *Hazard* OF SALEM
Gouache, 17" x 21 $\frac{3}{4}$ "
Signed: "M. Cornè, pinxit 1805"
Peabody Museum Collection (M 2764)

See item 10 for another portrait of *Hazard*. There are several other nearly identical paintings of *Hazard* by or attributed to Cornè, including two at the Peabody Museum, one at the Smithsonian Institution, and another owned privately. *Illustrated*



10. SHIP *Hazard* OF SALEM



11. SHIP *Hazard* OF SALEM



12. SHIP *Hercules* OF SALEM

12. "SHIP *Hercules* OF SALEM CAP^T
EDWARD WEST PASSING THE MOLE
HEAD OF NAPLES, COMING TO AN
ANCHOR 13TH SEPT. 1809"

Gouache, 22" x 32½"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 1278)

Hercules was built at Haverhill, Massachusetts, in 1805. She measured 290 tons and 96' 2" length over-all. Owned by Nathaniel West of Salem, she was commanded between 1808 and 1811 by Edward West, and during her career as a Salem merchantman traded with Batavia, Canton, St. Petersburg, and several South American ports. In 1809, under Captain West, *Hercules* was seized at Naples. Her release was made possible by West's promise to carry Lucien Bonaparte and family to the United States. En route, *Hercules* was board-

ed by two British cruisers. Bonaparte was removed and transported to the fortress at Malta. The ship was sold to D. R. Green and Company, New Bedford, in 1829. Rebuilt for a whaler, she pursued that trade until 1847 when she was lost off Navigator's Islands in the Pacific.

Illustrated

13. SHIP *Howard* OF SALEM COMING INTO
THE PORT OF NAPLES, 1804

Watercolor, 13" x 17"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 2698)

Howard was built at Kittery, Maine, in 1801, 290 tons. Flying the house flag of Salem and Boston merchant William Gray, she is here shown entering the port of Naples.

14. SHIP *Iris* OF SALEM, c. 1806

Watercolor, 14½" x 18¾"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 198)

Iris was built at Kennebunk, Maine, in 1797. She measured 227 tons and 82 feet length over-all. Owned between 1799 and 1805 by William Gray of Salem, her master was Enoch Swett; in 1805 she was re-registered with Henry Gray as owner and John Conway as master. During her Salem career, *Iris* traded with such ports as Havana, Algeciras, Naples, Lisbon, Copenhagen, St. Petersburg, and Archangel. This painting is a companion piece to items 15 and 16.

15. SHIP *Iris* OF SALEM, c. 1806

Watercolor, 14½" x 18¾"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 199)

A companion picture to items 14 and 16.

16. SHIP *Iris* OF SALEM, c. 1806

Watercolor, 14½" x 18¾"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 2974)

A companion picture to items 14 and 15.

17. SHIP *John* OF SALEM, 1803

Watercolor, 17¼" x 23¼"

Signed: "Michel Cornè pinxit in Salem"

Peabody Museum Collection (M 451)

The ship *John*, 258 tons and 93' 6" length over-all, was built at Salem in 1795 for Elias Hasket Derby as an East-Indiaman. In August 1797, while returning to Salem from the Isle of France (Mauritius), she was taken by the French sloop of war *Jean Bart* and escorted toward Guadaloupe, but before making port was again captured, this time by the British frigate *L'Aimable*. *John* was taken to Tortola, where she was condemned. Derby eventually effected her release, after which she was rigged as a ship from her previous ketch rig. After Derby died in 1799, the family continued to operate the ship, but in 1804 she was purchased by the Crowninshields. During the early years of the War of 1812 she became a privateer. In February 1813, after a short but distinguished career, she was captured by the British brig of war *Peruvian*. As a merchant vessel, *John* had traded with the East Indies, the Baltic, Northern Russia, and Brazil. Another, almost identical portrait of *John*, but in oil on wood, was executed in 1802 by Cornè and at present is privately owned.

18. WRECK OF THE BRIGANTINE *Mars*,
c. 1802

Watercolor, 13¾" x 18½"

Signed: "M.C. P[inxit]"

Loaned by Mr. and Mrs. Bertram K. Little

Mars, 152 tons, was built at Salisbury, Massachusetts, in 1794. First registered at Salem in 1798, she was owned from then until late 1801 by William Orne of Salem, Joseph Orne, master. On 21 December 1801, her tonnage remeasured at 142, she was re-registered to Dudley Porter and Benjamin Ireson of Lynn and James Clemmons of Marblehead, owners; Clemmons was also master. Shortly thereafter *Mars* was wrecked off Chebogue Point, near Yarmouth, Nova Scotia.

Illustrated



18. WRECK OF THE BRIGANTINE *Mars*

19. SHIP *Mary* OF BOSTON ENGAGING
THREE FRENCH PRIVATEERS

Watercolor, 13" x 17 $\frac{3}{4}$ "

Signed: "M.C. P[inxit] Naples 1800"

Loaned by

Mr. and Mrs. Stephen Wheatland

Mary, 191 tons and 79' 6" length over-all, was built at Salisbury, Massachusetts, in 1792. First registered in Boston on 19 January 1799 after ownership in Newburyport, her Boston owners were Jonathan Amory and Joseph Head. Gamaliel Bradford was master; his brother Gershom, mate. *Mary* later was purchased by William Walter, Jr., of Boston and was subsequently commanded by Henry Stoddard, Abijah Luce, and Caleb Bates before her documents were surrendered at Norfolk, Virginia, in 1803. Several nearly identical paintings are known to exist: one was presented to the Naval Historical Foundation in Washington, D.C.; another has been privately owned by a descendant of *Mary's* mate.

20. SHIP *Mount Vernon* OF SALEM

Gouache, 12 $\frac{3}{4}$ " x 17"

Signed: "M.C. P[inxit] Naples 1799"

Peabody Museum Collection (M 203)

Mount Vernon was built by Retire Beckett of Salem in 1798. She measured 355 tons and was 99 feet over-all. Built for Elias Hasket Derby, his son Elias Hasket Derby, Jr., became master. After a shake-down voyage to the island of Cuba, *Mount Vernon* cleared Salem for Cadiz, then presumed to be in the possession of the English. When Derby arrived, he found no vessels of the Royal Navy in port; fearing the city had fallen to Napoleon, he bore away for Gibraltar. En route, he fell in with a French fleet, one vessel of which went in pursuit of him. Derby set every stitch of canvas *Mount Vernon* could carry and left the Frenchman astern. The next day, two French frigates chased him unsuccessfully; the day after that, within sight of Gibraltar, a large French privateer with lateen rig engaged him, but Derby forced



22. SHIP Mount Vernon of SALEM

her to strike to him. Leaving the Frenchman wallowing within sight of the whole British fleet, Derby sailed under the Rock and for the next nine months traded in northern Mediterranean ports. At Naples, Michele Felice Cornè came aboard as a passenger. When *Mount Vernon* returned to Salem in 1800 Cornè had evidently paid for his passage by painting a series in which *Mount Vernon's* encounters with the French were depicted. The Peabody Museum of Salem alone owns twelve such views.

While *Mount Vernon* was abroad, Elias Hasket Derby, Sr., had died. The ship was soon sold to the Salem mercantile house of Wait and Peirce but shortly afterwards was lost during a severe tropical storm.

This painting is virtually identical to items 26 and 29.

21. SHIP *Mount Vernon* OF SALEM

Watercolor, 13" x 17½"

Signed: "Naples 1799 M.C. [Pinxit]"

Peabody Museum Collection (M 204)

Mount Vernon is shown nearly broadside on the port tack, her starboard battery firing at the French beyond.

22. SHIP *Mount Vernon* OF SALEM

Gouache, 16" x 21¾"

Signed: "M.C. P[inxit]"

Peabody Museum Collection (M 1975)

Illustrated, see color plate

23. SHIP *Mount Vernon* OF SALEM

Gouache, 14" x 17"

Signed: "Naples 1799 M.C. P[inxit]"

Peabody Museum Collection (M 3591)

Mount Vernon is shown sailing away from the French fleet, firing her stern-chasers as she runs towards the viewer of the painting.

24. SHIP *Mount Vernon* OF SALEM

Gouache, 12½" x 17½"

Signed: "Naples 1799 M.C. P[inxit]"

Peabody Museum Collection (M 3592)

Mount Vernon is shown starboard broadside in the middle distance, engaging a lateen-rigged French vessel beyond as another sails toward her from the foreground.

25. SHIP *Mount Vernon* OF SALEM

Gouache, 13¼" x 17¼"

Signed: "Naples 1799 M.C. P[inxit]"

Peabody Museum Collection (M 4142)

Mount Vernon is shown on the port tack close-hauled, firing her starboard battery at the French beyond.

26. SHIP *Mount Vernon* OF SALEM

Watercolor, 13¼" x 17"

Signed: "Naples 1799 M.C. P[inxit]"

Peabody Museum Collection (M 4143)

This painting is virtually identical to items 20 and 29 and is not exhibited. It may be seen upon application to the curatorial staff.

27. SHIP *Mount Vernon* OF SALEM

Gouache, 13" x 17¼"

Signed: "M.C. P[inxit]"

Peabody Museum Collection (M 4144)

Mount Vernon is shown in a starboard broadside view, departing from Naples in 1799. *Illustrated*



27. SHIP *Mount Vernon*
OF SALEM

28. SHIP *Mount Vernon* OF SALEM
Watercolor, 13 $\frac{1}{4}$ " x 17 $\frac{1}{4}$ "
Signed: "Naples 1799 M.C. P[inxit]"
Peabody Museum Collection (M 5720)

This painting is virtually identical to item 25 and is not exhibited. It may be seen upon application to the curatorial staff.

29. SHIP *Mount Vernon* OF SALEM
Gouache, 13 $\frac{1}{4}$ " x 17 $\frac{1}{4}$ "
Signed: "Naples 1799 M.C. P[inxit]"
Peabody Museum Collection (M 5721)

This painting is virtually identical to items 20 and 26 and is not exhibited. It may be seen upon application to the curatorial staff.

30. SHIP *Mount Vernon*
OF SALEM





Brig Nancy Ann - Rich. Cleveland Commander

30. SHIP *Mount Vernon* OF SALEM
MEETING A BRITISH SQUADRON, 1799
Oil on canvas, 18½" x 26½"
Unsigned, attributed to Cornè
Peabody Museum Collection (M 4170)

For information about *Mount Vernon's* history, see item 20. Items 20 through 29 refer to additional pictures of her. *Illustrated*

31. BRIG *Nancy Ann*, RICHARD CLEVELAND,
COMMANDER, OFF NAPLES, 1810
Watercolor, 15" x 19"
Unsigned, attributed to Cornè
Peabody Museum Collection (M 3547)

Built at Salisbury, Massachusetts, in 1809, *Nancy Ann* was first owned in adjacent Newburyport by Ezekiel and Benjamin Merrill. She sailed in November 1809 under Captain Moses Brown, Jr., for Naples where, like numerous other American vessels, she was seized and confiscated under the terms of a Napoleonic decree dealing with American ships entering French or French-occupied ports. Also at Naples was Captain Richard J. Cleveland who was able to acquire *Nancy Ann*, loaded her with a cargo, and cleared the port without interference—the subject of this painting. Calling first at Lisbon, she ultimately arrived at London where Cleveland left her. For several years, although still owned by him, she sailed under various captains from English ports. By 1815 she was again registered at Salem, owned by Stephen Phillips, and that year was the first Salem vessel to visit Buenos Aires.

Illustrated, see color plate

32. "VIEW OF SHIP *Perseverance* JAMES
COOK COMMANDER FROM BATAVIA
BOUND TO SALEM WRECKED NEAR
TARPAULINE COVE AT 8 A.M.
JANUARY 31 1805"
Oil on canvas, 20½" x 26½"

Signed: "M.C. P[inxit]"

Peabody Museum Collection (M 2365)

Perseverance, 245 tons, was built at Haverhill, Massachusetts, in 1794. She was first registered in Salem with Simon Forrester, owner, and Richard Wheatland, master. Under Captain Wheatland she made several voyages to China and to Russia, she being the first Salem vessel to enter from Archangel. In 1799, she fought an armed French privateer in the Bahama Channel. "While our guns loaded with round shot and square bars of iron six inches long," said Captain Wheatland, "were plied so briskly and directed with so good judgement that before he got out of reach we had cut his mainsal and fore topsal all to rags and cleared his decks effectually so there were scarce ten men to be seen." In 1801 James Cook became master. *Perseverance* was wrecked at Tarpaulin Cove on Naushon Island off Cape Cod in 1805; much of her cargo of coffee and sugar was salvaged.

33. SHIP *Prudent* OF SALEM

Watercolor, 13" x 16½"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 206)

Prudent was built at Salem in 1799 by Ebenezer Mann. She measured 214 tons and 86 feet in length over-all. She was owned between 1799 and 1804 by Nathaniel West, Ebenezer Beckford, and Clifford Crowninshield; Benjamin Crowninshield, master. In 1800 she was taken by a French privateer and detained at Algeciras for almost a year before being released. From 1804, Nathaniel West became sole owner; Edward Ford, master. Ultimately, *Prudent* was captured by an English frigate and was condemned at Colombo in 1806. During her trading career she performed voyages to Leghorn, London, Madeira, Indian ports, Bordeaux, the Isle of France (Mauritius), Batavia, Ceylon, and Java.

34. SHIP *Sally* OF SALEM

Watercolor, 13 $\frac{1}{4}$ " x 17"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 452)

Sally is here shown entering the port of Naples. Built at Boston in 1803, she measured 322 tons and 97' 6" length over-all. *Sally* was first registered in Salem in 1825 with James Cook, Samuel Cook, Nathan Cook, and Timothy Bryant, Jr., as owners. Richard E. Orne was master. The vessel was lost on the Bahama Bank the same year.

34A. BRIG *Sukey* OF SALEM

Watercolor, 13 $\frac{1}{2}$ " x 17 $\frac{1}{2}$ "

Unsigned, attributed to Cornè

Peabody Museum Collection (M 12472)

Sukey was built at Falmouth, Maine, in 1795. She measured 73' 8" in length over-all. Owned in Salem from 1798 by Samuel Forrester, Henry Prince and Stephen Phillips successively, she was engaged in trade primarily with Mediterranean ports. *Sukey* is believed to have been sold in Russia about the year 1812. This painting formerly hung in a warehouse office on Phillips Wharf, Salem. Previously attributed to Cornè's student, George Ropes, it has now been re-attributed on grounds of stylistic evidence. *Illustrated*

35. SHIP *Ulysses* OF SALEM ("CAP COOK
CAST A WAY ON CAPE COD 1802")

Gouache, 13 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ "

Unsigned, attributed to Cornè

Peabody Museum Collection (M 5923)

Ulysses, 163 tons, was built at Amesbury, Massachusetts, in 1794. Owned by the Crowninshields

of Salem, she sailed for Europe on 21 February 1802 in company with the ships *Brutus* and *Volusia*. The following day, during a gale and snow-storm, *Ulysses* and *Volusia* were wrecked on Cape Cod. See the painting by Cornè of *Volusia's* wreck, item 36, and the painting by Cornè's pupil, George Ropes, of all three vessels sailing from Salem Harbor, item 94. *Illustrated*

36. "1802 SHIP *Volusia* OF SALEM COTTING
[CUTTING] THE MEASAN [MIZZEN]
MAST FEBRY 22"

Gouache, 13 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ "

Signature: "M.C." not visible, under frame

Peabody Museum Collection (M 5922)

Volusia was built at Falmouth, Maine, in 1801. She measured 273 tons and 89' 11" length over-all. Owned by Samuel Cook and Israel Williams of Salem, *Volusia* sailed from her home port on 21 February 1802 in company with the ships *Brutus* and *Ulysses* bound for Europe. The next day during a blizzard, *Volusia* and *Ulysses* were driven ashore and wrecked on Cape Cod. See the painting of the wreck of *Ulysses*, item 35, and the painting by Cornè's pupil, George Ropes, of all three vessels leaving Salem Harbor, item 94. *Illustrated*

37. UNIDENTIFIED TOPSAIL SLOOP

Watercolor, 8 $\frac{3}{4}$ " x 12 $\frac{1}{2}$ "

Unsigned, attributed to Cornè

Peabody Museum Collection (M 5872)

This is an unusual painting of a small late eighteenth-century or early nineteenth-century topsail sloop. She is shown hove-to while a man on the bow with a grains prepares to spear fish.



34A. BRIG *Sukey* OF SALEM



35. SHIP *Ulysses* OF SALEM



36. SHIP *Volusia*
OF SALEM



38. ATTACK ON TRIPOLI

NAVAL ACTIONS

38. ATTACK ON TRIPOLI

Oil on canvas, 40" x 72"

Signed: "M. Cornè Pinxit in 1805"

Loaned by the United States Naval Academy Museum, Annapolis, Maryland

Commodore Edward Preble of the U.S. Frigate *Constitution* and the United States fleet under his command attack the Tripolitanian fleet on 3 August 1804. The Naval Academy's painting is documented as having been delivered to the Navy Agent at Boston in 1805 by Commodore Preble. It has been exhibited previously at the Newport Tercentenary Exhibition in 1936 and also at the Metropolitan Museum of Art. *Illustrated*

Loaned by the United States Naval Academy Museum, Annapolis, Maryland

A preparatory sketch for Cornè's finished painting, showing his notes for scaling and composition. *Illustrated*

40. ATTACK ON TRIPOLI

Oil on canvas, 33" x 48"

Unsigned, attributed to Cornè, c. 1805-10

Loaned by The Rhode Island Historical Society, Providence, R.I.

A smaller and slightly different interpretation of the attack from that in item 38 above. During the months of January and February 1807 a panoramic view of the attack, sixty feet long and ten feet high, which apparently no longer exists, was exhibited at Washington Hall in Salem. *Illustrated*

39. ATTACK ON TRIPOLI

Pen and ink sketch, 7¼" x 29¼"

Unsigned



39. ATTACK ON TRIPOLI



40. ATTACK ON TRIPOLI

41. U.S. FRIGATE *Constitution*
vs H.M. FRIGATE *Guerriere*,
19 AUGUST 1812

Oil on canvas, 32 $\frac{3}{4}$ " x 47 $\frac{3}{4}$ "

Unsigned, attributed to Cornè

*Loaned by The New Haven Colony
Historical Society, New Haven, Conn.*

Constitution (Captain Isaac Hull), her guns run out, courses brailed up, and crew in the rigging trimming sail after wearing from port to starboard tack, runs downwind toward *Guerriere*. *Guerriere* (Captain James R. Dacres), her main-topsail aback, awaits *Constitution's* approach within range. Soon, *Guerriere* would open fire, come about to fire her other broadside, then wear to starboard firing stern chasers as *Constitution*

crossed her stern. This painting was later engraved by Abel Bowen for use in *The Naval Monument* (Boston, 1816). *Illustrated*

42. U.S. FRIGATE *Constitution*
vs H.M. FRIGATE *Guerriere*,
19 AUGUST 1812

Oil on canvas, 32 $\frac{3}{4}$ " x 47 $\frac{3}{4}$ "

Unsigned, attributed to Cornè

*Loaned by The New Haven Colony
Historical Society, New Haven, Conn.*

Now broadside to broadside, *Constitution* has shot away *Guerriere's* mizzenmast, which topples over the side. The wreckage will force *Guerriere* to swing up into the wind. Abel Bowen made an engraving of this painting by Cornè for use in *The Naval Monument* (Boston, 1816). *Illustrated*



41. U.S. FRIGATE
Constitution
VS H.M. FRIGATE
Guerriere



42. U.S. FRIGATE
Constitution
VS H.M. FRIGATE
Guerriere

43. U.S. FRIGATE *Constitution*
VS H.M. FRIGATE *Guerriere*,
19 AUGUST 1812

Oil on canvas, 32 $\frac{3}{4}$ " x 47 $\frac{3}{4}$ "

Unsigned, attributed to Cornè

*Loaned by The New Haven Colony
Historical Society, New Haven, Conn.*

Constitution has come to starboard around *Guerriere's* bow and has caught her afterrigging and mizzen shrouds in *Guerriere's* bowsprit. Here, they have just broken loose, and *Guerriere's* foremast and mainmast are falling. Now she begins to drift helplessly.

Illustrated



43. U.S. FRIGATE
Constitution
VS H.M. FRIGATE
Guerriere

44. U.S. FRIGATE
Constitution
VS H.M. FRIGATE
Guerriere



44. U.S. FRIGATE *Constitution*
VS H.M. FRIGATE *Guerriere*,
19 AUGUST 1812

Oil on canvas, 32 $\frac{3}{4}$ " x 47 $\frac{3}{4}$ "

Unsigned, attributed to Cornè

*Loaned by The New Haven Colony
Historical Society, New Haven, Conn.*

Constitution has passed *Guerriere*, trailing a tangle of rigging from both vessels. She prepares to wear ship to deliver the final broadside, but *Guerriere* surrenders by firing a gun to leeward.

Illustrated

PORTRAITS

Frontispiece MICHELE FELICE CORNÈ
SELF-PORTRAIT

Oil on canvas, 22½" x 16"

Unsigned

*Loaned by the Redwood Library and
Athenaeum, Newport, R.I.*

Although unsigned, this portrait of Cornè is attributed to the artist himself by virtue of its having been obtained by the lender from the estate of Mrs. Bottomore, the widow of Cornè's man Friday, Billy Bottomore. Bottomore was by trade a confectioner but was trained by Cornè to rough out the designs the artist himself had worked out to be transferred to works such as murals, decorative wall painting, and the like. *Illustrated*

45. THOMAS FITCH OLIVER, JR.
(1779-1821)

Watercolor, 17½" x 13½"

Unsigned, attributed to Cornè, c. 1800

*Loaned by Starr Oliver Lawrence and
Prudence Oliver Harper*

Full-length standing figure in white waistcoat and neckcloth, dark blue coat, light fawn trousers, and black boots. Body turned slightly to the left, eyes facing front. The subject's right hand, raised, holds a fishing rod. Hat and fish on ground at right, blasted tree at right, river or lake scene at left and behind subject, houses in the distance.

Thomas Fitch Oliver, Jr., was the son of the rector at St. Michael's Church, Marblehead, Massachusetts, after the Revolutionary War. In 1801 the son removed from Salem to Louisiana where he died. In 1807 he married Margaret Brown.

Illustrated

46. DR. BENJAMIN LYNDE OLIVER
(1760-1835) OF SALEM

India ink wash drawing on paper, 8" x 5¾"

Signed: "M. Cornè p[inxit]. in 1801 salem"

*Loaned by the Museum of Fine Arts,
Boston, Massachusetts.
Gift of Andrew Oliver*

Waist-length profile portrait, subject facing to the right. Dr. Oliver was the son of the Hon. Andrew Oliver, Jr., and of Mary Lynde Oliver. He never married. He was a Trustee of the Social Library (Salem), a Proprietor of the Philosophical Library, a Founder and Trustee of the Salem Athenaeum, a Fellow of the Massachusetts Medical Society, M.A. (Hon.) Harvard 1808, a Fellow of the American Academy of Arts & Sciences, Librarian and Cabinet-Keeper of the Essex South District Medical Society, and was Editor of the *Salem Observer*. *Illustrated*

47. PETER OLIVER (1767-1831) OF SALEM

Watercolor, 18" x 12½"

Unsigned, attributed to Cornè, c. 1801

*Loaned by Starr Oliver Lawrence and
Prudence Oliver Harper*

Figure seated on a rock, body turned to the right, head slightly to the left, wearing white waistcoat and neckcloth, dark blue coat, light fawn trousers, and black boots. The subject holds a closed book on his lap with his right hand. Fishing rod and hat among bushes at left, small basket on ground in front of the rock, river or lake scenery in right background with two-masted vessel and scattered houses in the far distance.

Peter Oliver, Trader, was the son of the Hon. Andrew Oliver, Jr., and of Mary Lynde Oliver. He went to Ohio in 1788 and owned a small share in the Ohio Purchase. He died unmarried at Salem. See the following item for another portrait of him.

Illustrated



45. THOMAS FITCH OLIVER, JR.

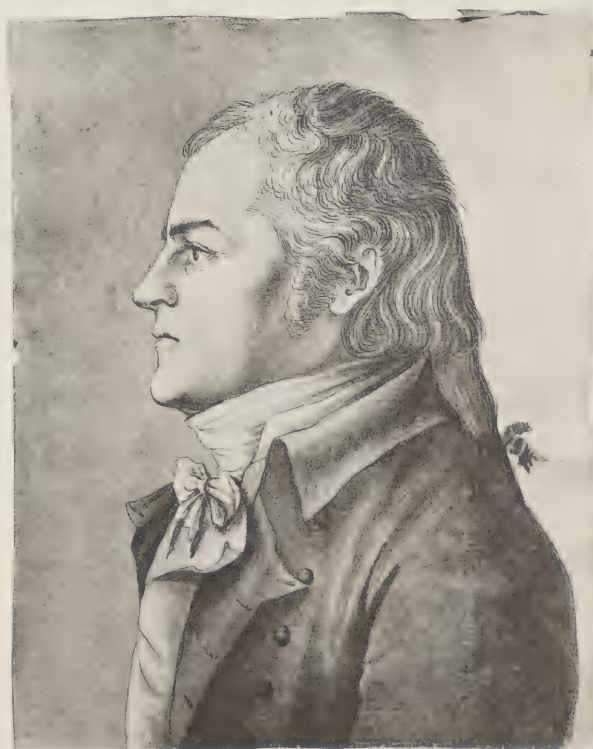
46. DR. BENJAMIN LYNDE OLIVER





47. PETER OLIVER

48. PETER OLIVER



48. PETER OLIVER (1767–1831) OF SALEM
 India ink wash, 8½" x 7"
 Signed: "M. Cornè Fecit Salem 1801."
Loaned by Mr. Seabury Oliver

Waist-length profile portrait, subject facing to the left. See the preceding item for another portrait of Peter Oliver and a biographical sketch.

Illustrated



49. THE HON. ANDREW OLIVER, JR.
 (1731–1799) OF SALEM
 Oil on copper, 5" x 4½"
 Unsigned, attributed to Cornè after
 John Singleton Copley
Loaned by Mr. Andrew Oliver

Subject turned slightly to the right. Gray coat and waistcoat with orange facing, white neckcloth and ruffles, white wig, dark brown background.

Copied by Cornè after the 2½" x 2¾" miniature by Copley painted c. 1770, now in the Museum of Fine Arts, Boston.

Illustrated above

50. THE HON. ANDREW OLIVER, JR.
 (1731–1799) OF SALEM
 Oil on copper, 6¾" x 4¾"
 Unsigned, attributed to Cornè after
 John Singleton Copley
Loaned by Mr. Seabury Oliver

Another copy, as in the foregoing item.

Illustrated below



51. RICHARD WARD, JR. (1776–1822)
 India ink wash on paper, 8⅝" x 6½"
 Signed: "M. Cornè p[inxit]. 1802 1802";
 latter date under frame
*Loaned by the Essex Institute,
 Salem, Massachusetts*

Waist-length profile portrait, subject facing to the

right. Richard Ward, Jr., was the son of Richard Ward (1741–1824) and of Mehitable Curwen Ward (1740/1–1813). He was born in Salem, married Lydia Robinson, daughter of Colonel James and Lydia Newhall Robinson of Lynn, Massachusetts, on 14 April 1805, and died at New Orleans, Louisiana. See the companion portraits of his wife, item 52, and of his brothers, items 53 and 54. *Illustrated*

Three-quarter-length portrait of a young woman, body turned slightly toward the left. Brown eyes facing front, brown hair over forehead and brushed back over the ear. Wears a three-strand necklace with locket tucked into the bosom. High-waisted light blue dress with low neckline, stand-up white lace frill around neckline and at sleeves above the elbows. Pink flower ornament on subject's left sleeve. With the exception of this



51. RICHARD WARD, JR.



52. MISS LYDIA ROBINSON

52. MISS LYDIA ROBINSON (1782–1870)

Watercolor, 10" x 8 $\frac{3}{8}$ "

Signed: "M. Cornè pinxit—1803"; and on back of wooden frame panel, "M. Corne pinxit Sep^t 28th 180 [torn]"

Loaned by the Essex Institute, Salem, Massachusetts

last feature and a bow at the waist, the dress is virtually identical to that worn in the portrait of Sarah Prince Osgood, item 56, which see.

Lydia Robinson was the daughter of Colonel James and Lydia Newhall Robinson and was born at Lynn, Massachusetts. She married Richard Ward, Jr. (1776–1822) on 14 April 1805 and died at Bridgeport, Connecticut. See the companion portrait of her husband, item 51. *Illustrated*

53. SAMUEL CURWEN WARD (1767-1817)
OF SALEM, 1803

India ink wash and Chinese white on
paper, 8 $\frac{7}{8}$ " x 6 $\frac{7}{8}$ "

Signed on reverse of wooden frame panel:
"Sam^l C. Ward. M. Corne, Pinxit," and note
"Taken by Cornè in 1803."

*Loaned by the Essex Institute,
Salem, Massachusetts*

Waist-length profile portrait, subject facing to the left. Samuel Curwen Ward was the son of Richard Ward (1741-1824) and of Mehitable Curwen Ward (1740/1-1813). He married Jane, the daughter of the Hon. Nathaniel Ropes and of Priscilla Sparhawk Ropes, on 31 October 1790. Ward was clerk aboard George Crowninshield, Jr.'s yacht *Cleopatra's Barge* in 1817. *Illustrated*



53. SAMUEL CURWEN WARD

54. DANIEL WARD (1782-1813) OF SALEM
India ink wash and Chinese white on
paper, 8 $\frac{7}{8}$ " x 6 $\frac{7}{8}$ "

Signed on the reverse of the wooden frame
panel: "Dan^l Ward. M Corne Pinxit
September 21st 1803 Aged 21 Years".

*Loaned by the Essex Institute,
Salem, Massachusetts*

Waist-length profile portrait, subject facing to the right. Daniel Ward was the son of Richard Ward (1741-1824) and of Mehitable Curwen Ward (1740/1-1813). See the companion portraits of his brothers, items 51 and 53. *Illustrated*

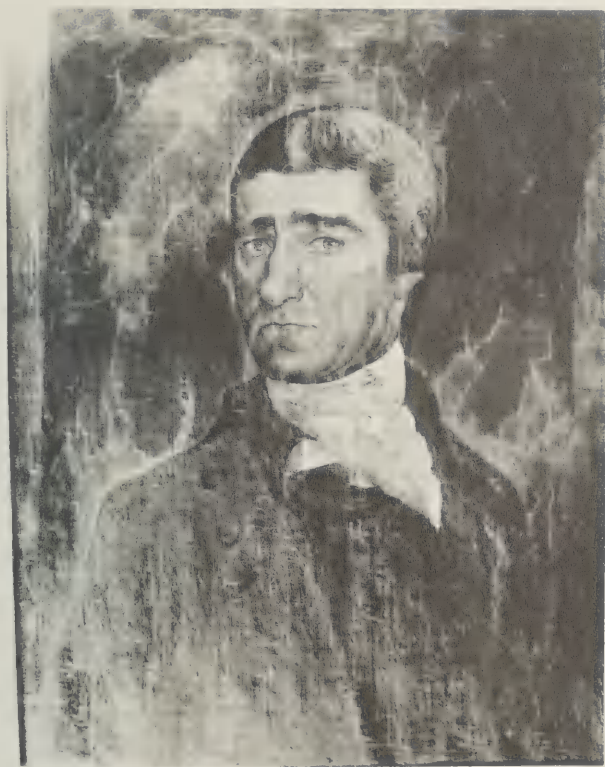


54. DANIEL WARD

55. JOSHUA WARD (1752–1825) OF SALEM
Oil on canvas, 25 $\frac{1}{4}$ " x 18 $\frac{3}{4}$ "
Unsigned, attributed to Cornè
Loaned anonymously

Joshua Ward was the son of Miles Ward (1704–1792) and of Hannah, widow of Benjamin Hathorne, née Derby. He married first Sarah Lander, and secondly the widow Susan Magee of Boston. He was a prominent merchant of Salem, ship-owner, and owner of a distillery. General Washington was entertained in his brick house on Washington Street. *Illustrated*

56. SARAH PRINCE [OSGOOD] (1785–1885)
OF SALEM
Gouache, 11" x 9"
Signed: "M Cornè pinxit 1803"
Loaned by the Bowdoin College Museum of Art. Gift of George Osgood Cutter



55. JOSHUA WARD

Three-quarter-length portrait of a young woman, head and body turned toward the right. Large brown eyes facing front, pursed lips, brown hair brushed back to fall shoulder-length at the nape of the neck. Double-strand pearl necklace with medallion or locket tucked into the bosom. High-waisted light blue dress with low neckline and white stand-up lace frill around neckline and at the sleeves above the elbows. This dress is virtually identical to that worn by Miss Lydia Robinson, item 52. Gray background in black oval.

Sarah Prince Osgood was the daughter of Captain Henry Prince of Salem. She married John Williams Osgood in 1810. See the companion portrait of her brother, Captain Henry Prince, Jr., item 57. *Illustrated*

57. CAPTAIN HENRY PRINCE, JR.
(1787–1854) OF SALEM
Gouache, 10 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ "
Signed: "M. Cornè p[inxit]. 1803"
*Loaned by
Mr. and Mrs. Calvin Hosmer, Jr.*

Three-quarter-length portrait of a young man, head and body turned toward the left. Brown eyes facing front, long curly brown hair. White neckcloth, dark blue vertically-striped lapelled waistcoat with silver buttons, double-breasted dark blue coat with gold buttons, dark blue trousers. Gray background in black oval.

Henry Prince, Jr., was born in the Derby House, Salem, which was owned by his father at the time. He was master of several Derby- and Crowninshield-owned vessels, including the ship *Golden Age* and the schooner *Neptune*, was part-owner of several others, and at one time was in the Revenue Cutter Service. Among the numerous vessels commanded by his father, Henry Prince, was *Astrea* during the voyage in 1796 for which Nathaniel Bowditch was supercargo. Henry Prince, Jr., married Ruth Hardy Ropes in 1812. See the companion portrait of his sister, Sarah Prince Osgood, item 56. *Illustrated*



56. SARAH PRINCE [OSGOOD]



57. CAPTAIN HENRY PRINCE, JR.



58. CAPTAIN JAMES COOK

58. CAPTAIN JAMES COOK (1728–1779)

Oil on canvas, 27 $\frac{3}{4}$ " x 20"

Signed: "M. Cornè pinxit Salem, 1803"

Peabody Museum Collection (M 3385)

Three-quarter-length portrait of the famous explorer and circumnavigator, after an engraving of

Cook. Head facing right, dark hair, small black cravat, white collar, frilled shirt, white waistcoat, metal buttons decorated with anchors, gold edgings around buttonholes. Dark blue uniform coat with white facings. Dark gray background. Among the papers of the East India Marine Society of Salem is Cornè's bill for this painting, which see. He charged \$13.00. *Illustrated*



59. HORATIO, VISCOUNT NELSON

59. HORATIO, VISCOUNT NELSON
(1758–1805)

Oil on canvas, 33" x 19¼"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 3387)

Full-length standing figure wearing the full-dress uniform of a rear admiral of the Royal Navy, 1795–1812, white and dark blue. Wears gold-laced hat with Turkish chelengk, the ribbon and star of the Knight of the Bath, and the St. Vincent medal. Left hand points to the right. Empty right sleeve partially tucked into front of coat. Deck in foreground, curtain and seascape with battle raging in background. Carronade behind and chair at Nelson's left on which is draped the sable pelisse received from the Turks. Cornè evidently painted this portrait from an engraving after the original painting, now at the National Maritime Museum, Greenwich, England, by Leonardo Guzzardi, 1799. The East India Marine Society's catalogue number is painted on the upper right-hand corner. *Illustrated*

Oil on canvas, 22¾" x 19"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 5160)

Waist-length portrait, body turned toward the right, head to the left. Blue eyes front, balding blond hair, earring in subject's left ear. White cravat and lapelled waistcoat, no buttons visible. Blue coat with black lapels and gold-colored buttons. *Illustrated*

61. BENJAMIN CROWNINSHIELD, JR.
(1782–1864) OF SALEM

Watercolor, 8½" x 6½"

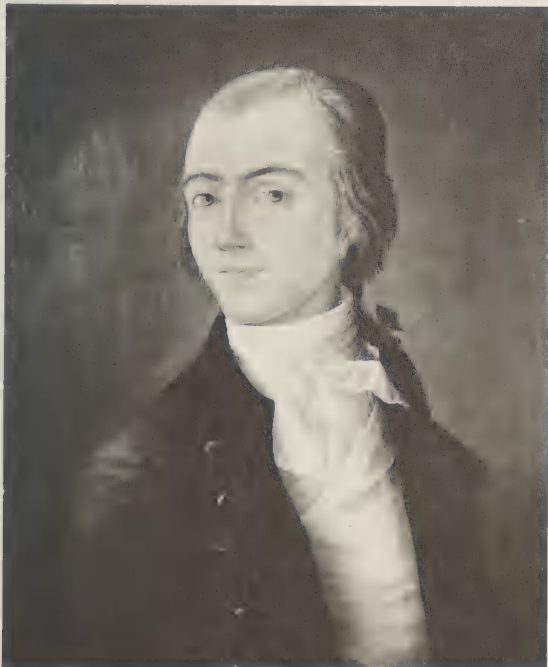
Unsigned, attributed to Cornè, c. 1804

Peabody Museum Collection (M 5166)

Portrait bust of a youth, face and body turned toward the right. Blue eyes facing front, brown hair. White shirt with small collar, buttoned. Striped russet over-shirt with standing collar and lapels. Light green cloak draped in classical portrait-bust fashion.

In 1817 Benjamin Crowninshield, Jr., also known as "Philosopher Ben," sailed as a passenger aboard George Crowninshield, Jr.'s yacht *Cleo-*

60. CAPTAIN JOHN BARTON (1774–1818)
OF SALEM



60. CAPTAIN JOHN BARTON



61. BENJAMIN CROWNINSHIELD, JR.



62. DEATH OF WILLIAM

patra's Barge, of which his father was captain, to the Mediterranean. The Museum's catalogue to its *Cleopatra's Barge* exhibits describes him as "a thoroughly disagreeable person who delighted in lampooning his first cousin once removed [George Crowninshield, Jr.], the owner, referring to him sarcastically as 'My Lord' in his journal, and generally making himself unpleasant."

Illustrated

62. DEATH OF WILLIAM

Watercolor, 19" x 14 $\frac{3}{4}$ "

Unsigned, attributed to Cornè

*Loaned by the Essex Institute,
Salem, Massachusetts*

Believed to have been painted, together with the following item, for either the Luscomb or Webb family of Salem, these paintings represent the two sons named William; in this case an infant of the name who died. A coffin bottom, decorated with swags and holding the body, rests on a table. The weeping figure of a woman at left is partially concealed by blue draperies in the background. A white poodle lies on the floor in the foreground.

Illustrated



63. PORTRAIT OF WILLIAM

63. PORTRAIT OF WILLIAM

Watercolor, 19½" x 15"

Unsigned, attributed to Cornè

*Loaned by the Essex Institute,
Salem, Massachusetts*

Full-length portrait of a young boy standing in a field. Tree at left and woods behind. A river with palisades in right distance. Boy's body facing front, head looking slightly to the left. Blonde hair, brown eyes. Dressed in white waist-length

pull-over coat with red and blue vertical stripes and full lace ruffled collar. White trousers with similar striping, red shoes. The subject's right arm bent at the elbow across the body, holding a large black hat; left hand stretched out pulling a garland of flowers from the upturned hat. See the preceding item for a companion picture and explanation. The Marblehead Historical Society owns a painting of very similar style and character, attributed to a possible student of Cornè, Samuel Bartoll. *Illustrated*

EVENTS & LANDSCAPES

64. THE LANDING OF THE PILGRIMS

Oil, 35½" x 50¾"

Signed: "M. Cornè Pinxit"

Peabody Museum Collection (M 4140),
deposited by the New England Historic
Genealogical Society, 1935

An allegorical representation of the landing of the Pilgrims at Plymouth, 1620. Note that as they land the date has already been marked on Plymouth Rock. Another version of the same scene by Cornè is at Pilgrim Hall, Plymouth, Massachusetts. See also item 90 by Samuel Bartoll, a possible student of Cornè's.

65. DEATH OF CAPTAIN JAMES COOK (1728-1779)

Oil on copper, 21¼" x 29¼"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 5992)

Based on an engraving in *Atlas to Cook's Voyages*.

66. COLUMBUS AND THE EGG

Oil on canvas, 35½" x 41⅞"

Signed: "Hogarth invenxit M. Cornè
pinxit. 1805"

*Formerly in the Peabody Museum (East
India Marine Society) Collection; now at
the Essex Institute, Salem*

Copied by Cornè, after a work by William Hogarth (1697-1764) entitled "Columbus Breaking

the Egg," for the East India Marine Society. Among the Society's records is a receipt, signed by Cornè and dated 23 August 1805, which see, whereby he acknowledged payment in the amount of \$20.00. The number on the lower edge of the painting is the old East India Marine Society catalogue number.

The scene represents an episode at a dinner in Spain when Columbus's dinner companions made light of his discoveries by saying that anyone could have done the same by running down the specific latitude and then following along it until land was sighted. Columbus, to illustrate that anyone could do it once the trick had been demonstrated by someone else, asked them if they could stand an egg up on its smaller end. Here, they make the attempt unsuccessfully. At length, Columbus took his egg and struck it gently against the table whereby the shell at the end was slightly flattened, and the egg stood of its own accord. "Now, gentlemen," he is reputed to have said, "you can all do it!" *Illustrated*

67. THE LANDING OF COLUMBUS

Oil, 20" x 31"

Unsigned, attributed to Cornè

Loaned by Mr. and Mrs. David Silvette

Columbus and retinue stand together in the center while three Indians at left face them. At right two seamen keep watch over a ship's boat. Two ships ride at anchor in the distance. The figure of Columbus in this painting bears a superficial resemblance to an engraving of the landing of Columbus by David Edwin, c. 1800, but Cornè's major source of inspiration has not been determined. *Illustrated*



66. COLUMBUS AND THE EGG

67. THE LANDING OF COLUMBUS



68. IMAGINARY HARBOR VIEW

68. IMAGINARY HARBOR VIEW, c. 1800

Oil on panel, 39" x 59"

Unsigned, attributed to Cornè

*Loaned by the Essex Institute,
Salem, Massachusetts*

Overmantle, believed to have come from the Simon Forrester House at 188 Derby Street, Salem. Trees, a town on either side of a narrow harbor in which there is a two-masted schooner under sail, more shipping in a distant bay, walking figures in the foreground. Enclosed in a wooden border ornamented with painted swags of greenery and flowers. *Illustrated*

69. NAPLES AND MOUNT VESUVIUS, c. 1800

Oil on wood, 30" x 40"

Total panel size, 38½" x 52½"

Unsigned, attributed to Cornè

Loaned anonymously

Fireboard showing a vessel thought possibly to be the ship *Iris* of Salem (see items 14, 15, and 16), John Conway of Marblehead, master, at anchor at Naples during an eruption of Mount Vesuvius. The painting is contained in a grainy pine frame with original hardware: two vertical bolts at the top to hold it in place and two ornamental rings by which to lift the panel. The small square holes near the bottom edge accommodate the andirons. *Illustrated*

70. EZEKIEL HERSEY DERBY FARM,
SOUTH SALEM, c. 1800

Oil on canvas, 40½" x 53½"

Unsigned, attributed to Cornè

Loaned by Mr. and Mrs. Bertram K. Little

This house stood until the late nineteenth century on what is now the southwest corner of Lafayette Street and Ocean Avenue, the present site of the South Branch Library. The property was purchased by Ezekiel Hersey Derby (third son of

Elias Hasket Derby) early in 1800, and the existing buildings were then embellished by Samuel McIntire, who added carved garlands to the barn, and a summerhouse with eagle across the way. The Derby coach approaches from the right while Cornè himself, presumably, sketches at the left. Apparently McIntire, roll of plans in hand, stands beside him pointing out the terrain. *Illustrated*

71. CLASSICAL LANDSCAPE, c. 1800

Oil on wood, 27½" x 65¼"

Unsigned, attributed to Cornè

Loaned by Mr. and Mrs. Bertram K. Little

Overmantle, landscape. Trees in foreground, church and two round towers at left, houses at right. Bridge in middle ground. Two-masted schooner under sail beyond bridge with additional shipping behind. Cliff with lighthouse and mountains in the distance. *Illustrated*

72. SALEM HARBOR, c. 1802

Painted on plaster in a 360° panorama,
12' 0" diameter

Unsigned, attributed to Cornè

Peabody Museum Collection

(Formerly owned by the Essex Institute)

An allegorical view of Salem Harbor painted on plaster ceiling from the cupola of the Pickman-Derby-Brookhouse mansion, Salem. Designed by Samuel McIntire, the house stood on Washington Street on the site now occupied by the Masonic Building. After its demolition early in the present century, the whole cupola was removed to the garden of the Essex Institute where it remained until the summer of 1971 when termite infestation and natural deterioration finally claimed the portion of the cupola below its roof line. The roof, with the painting, was then transferred to the Peabody Museum. Technical problems and restoration procedures may make it impossible to exhibit this piece to the public during the term of this exhibition. Photographs of it, however, will be exhibited.



69. NAPLES AND MOUNT VESUVIUS

70. EZEKIEL HERSEY DERBY FARM



71. CLASSICAL LANDSCAPE



73. EAST INDIA MARINE HALL SIGN

Oil, 15½" x 41¾"

Signed: "M. Cornè pinxit 1803"

Peabody Museum Collection (M 235)

An allegorical painting with figures, a ship under sail (possibly the ship *Mount Vernon*) with Salem Neck and Fort Pickering in left background. This painting was commissioned by the East India Marine Society, the founder of the Peabody Museum of Salem, in 1803. It served as a sign over the door of the Society's rooms before the present East India Marine Hall was constructed in 1824.

74. THE FISHERY

Oil, 34½" x 53"

Signed: "Cornè pinxit 1803"

Peabody Museum Collection (M 2467)

An imaginary scene from the engraving by William Wollett (M 5699), which see, after a painting by Robert Wright. Several versions of this subject by or attributed to Cornè are known to exist.

75. CAPE TOWN, SOUTH AFRICA

Oil on panel, 35" x 52¾"

Signed: "M Cornè pinxit 1804"

Peabody Museum Collection (M 128)

Fireboard, commissioned by the East India Marine Society, the founding organization of the Peabody Museum of Salem, in 1804.

Illustrated below



76. CLASSICAL LANDSCAPE, 1805

Oil on canvas, 35¼" x 59¾"

Signed: "M. Cornè . pinxit 1805"

Loaned by The Society for the Preservation of New England Antiquities, Boston, Massachusetts

An idyllic scene with trees, a bridge, cattle, men and women picnicking and dancing on the grass in foreground; a river with men in boats fishing with nets, temple and buildings in middle ground; a city with towers and crenelated bastions, an aqueduct, and mountains in the distance. The Peabody Museum owns an almost identical painting by Cornè's pupil, George Ropes, dated 1806. *Illustrated*

77. FIREBOARD FROM THE FERNCROFT INN, MIDDLETON, MASSACHUSETTS, 1800-1810

Canvas mounted on wood, 35" x 48½"

Unsigned, attributed to Cornè

Loaned by Mr. and Mrs. Bertram K. Little

A young girl and boy at opposite sides hold back a draped curtain to reveal a landscape with cows, a winding river, and a mansion house with out-buildings. The old Ferncroft Inn was furnished in the nineteenth century with a notable collection of antiques and curios, dispersed at auction in 1899. *Illustrated*

78. VIEW OF CHISWICK GARDENS, MIDDLESEX, ENGLAND

Oil on panel, 27¾" x 40"

Unsigned, attributed to Cornè

Loaned by Mr. and Mrs. Everett Smith, Jr.

Fireboard, believed to have come from the Ebenezer Putnam House, Washington Street, Salem. Later, it covered the fireplace of Putnam's home at 47 Summer Street. Cornè's model for this view was an illustration in *A New Display of the Beauties of England* (London, 1776). *Illustrated*



76. CLASSICAL LANDSCAPE

77. FIREBOARD FROM THE
FERNCROFT INN



78. VIEW OF CHISWICK GARDENS

79. INDIAN ENCAMPMENT

Oil on panel, 35½" x 53"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 288)

Fireboard, commissioned by the East India Marine Society, the founding organization of the Peabody Museum of Salem. The scene depicts Indians gathered around a campfire. *Illustrated*

80. THE FOREIGN "FACTORIES" AT CANTON, CHINA

Oil on panel, 33½" x 53¼"

Unsigned, attributed to Cornè

Peabody Museum Collection (M 292)

Fireboard, commissioned by the East India Marine Society, the founding organization of the Peabody Museum of Salem. After the American Revolution when Americans began direct trade with China, the only port opened by the Chinese to foreigners was Canton. There, on a narrow strip of waterfront along the Pearl River, Western merchants performed their seasonal operations. Each country participating in the trade occupied premises called "hongs" or "factories," not used as manufactories but as residences, offices, and warehouses. Cornè never visited Canton; this fireboard, from the arrangement of flags and architectural features of the buildings shown, suggests a date for the scene between 1790 and 1795, thereby indicating that he must have copied one of the earliest hong paintings ever returned to Salem from China. *Illustrated*



79. INDIAN ENCAMPMENT

80. THE FOREIGN "FACTORIES" AT CANTON, CHINA



MISCELLANEOUS ITEMS

81. MODEL PEAR

Carved of wood and painted

Length, $7\frac{1}{2}$ " ; circumference, 15"

Peabody Museum Collection

This carving is a model of an actual pear grown in the garden of David Choate of Chebacco (the old South Parish of Ipswich, Massachusetts; now Essex) in 1805 which weighed $37\frac{1}{2}$ ounces. The model was carved by Samuel McIntire. The Reverend William Bentley of Salem asserted in his diary that Cornè had done the coloring of it, but the records of the East India Marine Society, to which the model was given in 1821, states that it was painted by R. Cowan.

82. FRONTISPIECE ENGRAVING

Engraving, $4\frac{3}{8}$ " x $3\frac{1}{4}$ "

*Loaned by the Essex Institute,
Salem, Massachusetts*

Frontispiece to the book *Power of Solitude* by Joseph Story, Salem, 1804. A rustic scene with a man seated before the ruin of a stone arch, reading. Cornè drew the illustration; J. Akin of Newburyport engraved it. The book was published by Macanulty, Salem.

83. WALLPAPER

Watercolor and gouache on paper

Triangular panel, $63\frac{1}{4}$ " high; $88\frac{1}{2}$ " long

*Loaned by the Essex Institute,
Salem, Massachusetts*

This section of wallpaper, illustrating a stag, came from under the staircase of the Lindall-Barnard-Andrews House at 393 Essex Street, Salem. Numerous other panels which depict mountain scenery, pastoral landscapes, rustic cottages, huntsmen and hounds, all by Cornè (see photographs of other sections) were removed from this house. Other sections are now on the third floor of the Essex Institute's Pingree House, at the Salem Athenaeum, and at Winterthur.

84. MISCELLANEOUS ITEMS AND PHOTOGRAPHS

Many works by or attributed to Cornè or otherwise associated with him are here represented. These include decorative murals, photographs of additional paintings owned privately or in other institutional collections not possible to borrow in the original for the current exhibition, and memorabilia connected with the artist.

85. SKETCH

Pen and ink wash drawing, 10" x $7\frac{1}{2}$ "

Signed: "Corné" [sic]

*Loaned by the Redwood Library and
Athenaeum, Newport, R.I.*

A group of figures, reminiscent of Cruikshank or of Rowlandson, stands before a wall. Behind, his back turned, is a man with his hands in the stocks. On the stocks is the inscription: "better to work than stand thus." *Illustrated*



85. SKETCH



86. SKETCH

86. SKETCH

Pen and ink wash drawing, 7¼" x 11½"

Unsigned

Loaned by the Redwood Library and Athenaeum, Newport, R.I.

Reclining figure of a man, asleep, his head resting on his left arm. Dog curled up in the foreground. Faint wording visible at top, illegible. The outlines of the sketch have been "pricked," indicating use for transfer to another surface such as a painted decorative wallpaper. *Illustrated*

87. SKETCH

Pen and ink wash drawing, 12½" x 8¾"

Unsigned

Loaned by the Redwood Library and Athenaeum, Newport, R.I.

Man and woman walking. Woman in front with her right hand through the gentleman's left arm. She carries a closed parasol, pointing forward and down; he a fore-and-aft hat tucked under his right arm. The outlines of the sketch have been "pricked," indicating use for transfer to another surface such as a painted decorative wallpaper. *Illustrated*

Illustrated

88. SKETCH

Pen and ink wash drawing, 11" x 6½"

Unsigned

Loaned by the Redwood Library and Athenaeum, Newport, R.I.

Two sketches of women, framed together. That on the left stands profile to the left, head turned front, right arm holding a fold of her shawl and the left hand at the bosom holding a fan. That on the right is turned slightly to the left, head to the right, and is in process of pulling on elbow-length gloves. The outlines of the sketch have been "pricked," indicating use for transfer to another surface such as a painted decorative wallpaper. *Illustrated*

Illustrated



89. SKETCH

Pen and ink wash drawing, 6¼" x 20"

Unsigned

*Loaned by the Redwood Library and
Athenaeum, Newport, R.I.*

A group of standing figures of men, all back-to-
except the large central figure. The outlines have
been "pricked" and it is identical to one of the
Cornè mural details in the Sullivan Dorr House,
Providence, Rhode Island. *Illustrated*

87. SKETCH

(left)

88. SKETCH

(below left)

89. SKETCH

(below)



STUDENTS OF CORNÈ

Samuel Bartoll
(c. 1765–1835)

90. THE LANDING OF THE PILGRIMS

Oil on wooden panel, 33 $\frac{1}{4}$ " x 54 $\frac{1}{4}$ "
Unsigned, attributed to Bartoll

Peabody Museum Collection (M 293)

Although it is not known positively that Bartoll was a formal student of Cornè, there is reason to believe that he was at least influenced by him. This painting, a fireboard commissioned by the East India Marine Society, the founding institution of the Peabody Museum of Salem, is similar in flavor and style to Cornè's "Landing of the Pilgrims," item 64, and probably was a free copy of one of Cornè's versions of the scene.

George Ropes
(1788–1819)

George Ropes, more exactly George Ropes, Jr., was the deaf and dumb son of Salem shipmaster George Ropes. The son displayed considerable artistic talent, and under Cornè's instruction developed a remarkable proficiency which was cut short by his premature death. Ropes's best works are often difficult to distinguish from those of Cornè. Visitors to the Peabody Museum are urged to view one of his most famous paintings, "Crowninshield's Wharf," displayed permanently in the Francis B. Crowninshield Gallery. Another of his best paintings, "The Launching of the *Fame*," is hung in the Auditorium Room of the adjacent institution, the Essex Institute.

91. SHIP *Friendship* OF SALEM

Oil on canvas, 32 $\frac{1}{2}$ " x 50 $\frac{3}{4}$ "
Signed: "G * Ropes 1805"

Peabody Museum Collection (M 1729)

Friendship, 342 tons, was built at Salem in 1797. She is here shown flying the house flag of the Salem mercantile firm of Wait and Peirce.

92. NAVAL ENGAGEMENT

Oil on canvas, 18 $\frac{3}{4}$ " x 26 $\frac{3}{4}$ "

Unsigned, attributed to Ropes

Peabody Museum Collection (M 454)

One of the early marine paintings acquired by the East India Marine Society, this painting by Ropes should be compared to Cornè's oil of *Mount Vernon* meeting a British squadron, item 30.

93. CAPTURE OF THE U.S. FRIGATE *Essex*

Oil on canvas, 15 $\frac{3}{4}$ " x 25 $\frac{1}{2}$ "

Signed: "G. Ropes" [1815]

Peabody Museum Collection (M 455)

A gift to the East India Marine Society in 1825, Ropes painted a scene of the frigate *Essex*, built by popular subscription at Winter Island, Salem, in 1799, being captured off Valparaiso by His Majesty's sloop *Cherub* and frigate *Phoebe*. It has many of the characteristics of a Cornè painting but in this case is not quite up to the Master's technical excellence.

94. DEPARTURE OF *Ulysses*, *Brutus*, AND *Volusia* FROM SALEM

Oil on canvas, 20 $\frac{1}{4}$ " x 27"

Unsigned, attributed to George Ropes

Peabody Museum Collection (M 2363)

A view from Crowninshield's Wharf of the Salem ships *Ulysses*, *Brutus*, and *Volusia*, commanded respectively by Captains James Cook, William Brown, and Samuel Cook, sailing from Salem Harbor on 21 February 1802 at ten o'clock in the morning, the first two bound to Bordeaux and India, the last to the Mediterranean. The following day, *Ulysses* and *Volusia* were wrecked on Cape Cod during a blinding snowstorm. See Cornè's paintings of their wrecks, items 35 and 36. Another painting by Ropes, also in the Peabody Museum but not here exhibited, shows his version of their loss.

Phillips Library
Michele Felice Corne, 1752-1845; versati
ND623.C6977 P42



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